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国立西洋美術館年報

NO.18

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THE NATIONAL MUSEUM OF WESTERN ART

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TOKYO 1984

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国立西洋美術館年報

NO.18

(昭和58年度)



新収作品：
ハインリヒ・フュースリ
《グイド・ガヴァルカンティの
亡霊に出会うテオドーレ》

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昭和58年度の新収作品について

On the New Acquisitions 1983

昭和58年度の新収作品はヨーハン・ハインリヒ・フュースリの絵画《グイド・カヴァルカンティの亡霊に会おうテオドーレ》(P. 1983-1)、モーリス・ドニの素描《アーサー王》(D・1983-1)と《レマン湖畔、トノン》(D・1983-2)、同じくドニのリトグラフ《泉に映る影》(G・1983-1)、ポール・シニャックのリトグラフ《サン＝トロベの港》(G・1983-2)、ハンス・ホルバインの木版画《死と金持》(G・1983-3)およびブファルツ公ルブレヒトのメゾティント《洗礼者ヨハネの首を持つ死刑執行人》(G・1983-4)であって、絵画1、素描2、版画4、計7点である。

フュースリの絵画《グイド・カヴァルカンティの亡霊に会おうテオドーレ》は今年度の特別展として開催した「ハインリヒ・フュースリ展」を機会に購入したもので、同展に出品された画家の代表作《夢魔》(デトロイト美術研究所、1781～82年頃)に次いで制作された文字通りの大作であり、近年まで注文者オーフォード卿由縁のホートン・ホール城に伝世したものである。主題はドライデンが翻案した『デカメロン』中の一物語に拠っており、文学の絵画化というフュースリの強い志向を、古代彫刻またはミケランジェロ作品の研究から習得した動勢のある形体をもって十二分に発揮した傑作である。当館にこれまで全く欠けていた初期ロマン派の異色作を持ち得たことを大きな喜びとしたい。

ドニの素描2点とブファルツ公ルブレヒトのメゾティント版画とは当館協会の寄贈になるもので、一は当館にすでに多いドニ作品をさらに充実させ、他は近年鋭意収集に努めつつある版画部門にメゾティント技法史上の記念碑的作品を齎した。またドニとシニャックのリトグラフは何れも名作として知られるもので、ステート、保存ともに申分がない。

作品の購入は当館に課せられた最大の使命であり、我々は松方コレクションの趣旨を継いで19世紀フランス美術の分野の補強を計る一方で、そこから溯って西洋近世近代美術作品の系統的な収集を基本方針としている。その道は峻しくかつ遠いが、本年度もまた着実な一歩を進め得たことを悦ぶものである。

館長 前川誠郎

I. 絵画

ヨーハン・ハインリヒ・フュースリ

《グイド・カヴァルカンティの亡霊に会うテオドーレ》

本作品については、「ハインリヒ・フュースリ展」（昭和58年、国立西洋美術館）のカタログに掲載された論文「《グイド・カヴァルカンティの亡霊に会うテオドーレ》についての諸考察」（執筆、有川治男）および、本年報に掲載したその英訳を参照されたい。

II. 版画、素描

モーリス・ドニ

《アーサー王》

《レマン湖畔，トノン》

《泉に映る影》

モーリス・ドニは、ボナール、ヴエイヤール、ルーセルらと共に、ナビ派の代表的画家として19世紀末から20世紀前半にかけて活躍した。印象派の平明な自然主義に飽きたらず、主題性の復活とより絵画的な表現を求めて結成されたこのナビ（預言者）のグループは、最初はゴーガンの強い影響下にきわめて象徴主義の色濃い作品を制作した。

中世より伝わる聖杯伝説に取材したドニのペンによる素描《アーサー王》は、古い説話や民間伝承に惹かれていたドニが好んだ主題のひとつであり、きわめて装飾的な線による描写に特徴がある。一方、リトグラフ《泉に映る影》は淡い色彩の中に夢想的な雰囲気を漂わせ、なにげない日常的光景の中に神秘を見い出そうとしたナビ派の作風がよく表われた作品と言えよう。版画というジャンルに深い関心を抱き続けたドニは、終生木版やリトグラフによる作品を制作し続けた。その中でもこの作品は、著名な「愛」の連作（1892—99年）とはほぼ同じ時期に手がけられた代表作のひとつである。この作品はヴォーラルが刊行した数人の作家による32枚のリトグラフ・アルバム中の一葉であるが、市販品とはステートが異なり、番号も付けられていないことから試刷りと推定される。鉛筆と水彩で描かれた《レマン湖畔，トノン》は画家の最晩年の作で、スイスのレマン湖を南岸のフランス側の町トノンからスケッチしたものである。

ポール・シニャック

《サン＝トロベの港》

1892年、シニャックは南仏サン＝トロベを訪ね、以後、第一次大戦が始まるまで毎

年、一年の大半を同地で過ごした。彼はこの港町で多くの水彩画を描き、また、それらをもとにして多数のリトグラフや油彩画を制作した。彼のカラー・リトグラフは、新印象主義の点描法が版画にも応用されたこと示す貴重な作例であり、このような点描版画はシニャック自身によって創案されたものである。

本作品には3種のステートが知られ、これは20枚刷られた第二ステートの中の一葉である。

ブファルツ公ルブレヒト

《洗礼者ヨハネの首を持つ死刑執行人》

17世紀における銅版画技法の刷新は、同時代の絵画様式の趨勢と深い関連をもつ。メゾティントは、この世紀の前半に、カッセルなどドイツの宮廷に仕えたユトレヒト出身の軍人ルートヴィヒ・フォン・ジークン Ludwig von Siegen (1609—1680頃)によって発明された技法であるが、それが絵画における明暗法を版画で再現するためのものであったことは疑いない。16世紀の銅版木の主流を占めていたエンレーヴィングやエッチングが線を陰刻するのに対して、ルーレットと呼ばれる道具であらかじめ銅版にこまかい傷をつけることによって画面に黒い地を作るメゾティントは、何よりも明暗の微妙な諧調を面として表現するのに適していたからである。ジークンは1640年代の前半オランダに数年滞在したが、同じく明暗の表現を重視した版画家であるとはいえ、エッチングの名手レンブラントには何の影響も及ぼさなかった。彼が発明したメゾティントを継承し発展させたのは、やはりアマチュアであったブファルツ公ルブレヒトである。

ルブレヒト（英名ルパート）はブファルツ選帝公フリードリッヒ五世の子としてブラハに生まれたが、母方の祖父がイギリス国王ジェームズ一世、叔父が同国王チャールズ一世というようにステュアート王朝と深い血縁関係を持っていたため、彼にとって活動の舞台となったのはむしろイギリスであった。彼は三十年戦争では皇帝軍と戦って獄につながれ、清教徒革命（1642年）に続くイギリスの内戦では国王軍の指令官となり、第二次英蘭戦争（1672年）では英国艦隊の副提督を務めるなど、軍人あるいは政治家として華々しい生涯を送った。

オランダで育ったルブレヒトは若い頃から美術に深い関心を抱いていたが、本格的に版画制作に取り組むようになったのは、イギリスの内戦で清教徒軍に破れ、大陸に亡命していた時期のことである。初めはもっぱらエッチングを用いていたが、1654年頃ブリュッセルでジークンに出会ったのを契機にメゾティント技法を習得し、現在判明しているものだけでも、この技法による版画を約10種残している。王政復古（1660

年)によってイギリスに戻り、再び要職を務めるようになってからは、彼自身は版画制作から遠ざかったが、コレクターであったジョン・イヴリンやウィリアム・シャーウィンらにメゾティントの技法を教え、イギリスにおけるメゾティント版画の発展の基礎を築いた。

本作品は数少ないルブレヒトの版画のなかでも代表作の一つとして知られる。背景および衣服の濃淡はメゾティントによってみごとに表現され、特にハイライトの部分はこの技法による版面のこまかい傷を掻き取るなど、かなり習熟した技法を示す。剣の上には王冠と Rp. f (?) のモノグラム、1658 の年記、さらに画面下辺の手摺りに左から右へ Sp. In. RVP. P. FECIT FRA (N) COFURTI • ANO • 1658 M. APR と刻まれていることから、スパニョレット (小柄なスペイン人) の名で知られたホセ・デ・リベラの油彩画を模して、1658年にプファルツ公ルブレヒトがフランクフルトで制作したことがわかる。メゾティントに手を染めてからほど遠からぬ時期に素人ばなれした技量を見せていることから、制作にあたっては彼の助手を務めていたオランダの職業版画家ヴァレラント・ヴェヤン Wallerant Vaillant (1623—1677) の協力があったとする説もある (ハインド)。

本作品は、アンドレセンによれば第二ステート、ハインドによれば第三ステートに属するとのことであるが、いずれにせよ本作品に先立って、下辺の手摺りに文字の刻まれている版画が作られたことが知られている (ブリティッシュ・ミュージアム等所蔵)。また、のちにルブレヒトは、イブリンの著書『彫刻』(1662年)の挿絵としてこの死刑執行人の頭部をそのまま使って別のメゾティント版画を制作した。

なお、この版画の原画となった油彩作品は現在ミュンヘンのアルテ・ピナコテークにあるが (Inv. No. 969)、今日ではリベラの後継者、それもフランス出身の画家の作とする意見が有力である。版画はこの原画と左右の向きこそ逆転しているが、各モチーフは細部に至るまで正確に写しとられている。

ハンス・ホルバイン (子)

《死と金持》——連作「死の舞踏」より

ドイツ・ルネッサンスの生んだ国際的画家ハンス・ホルバイン (子) は、肖像画家として余りに有名であるが、そのほか、「旧約聖書挿絵」「黙示録挿絵」「死のアルファベット」など、木版画のための下絵画家としても活躍した。しかし特に代表作として知られるのは、連作「死の舞踏」である。

この版画集は1538年、フランスのリヨンの版元メルキオール・トレクセルとガスパール・トレクセルの兄弟によって初めて公開された。初版は41枚の木版画による挿絵

の形式をとり、各版画の上方にラテン語の聖書からの引用、下方にフランス語の四行詩が印刷され、原題は、Les simulacres et historiees faces de la morte, autant elegamment pourtraictes, que artificiellement imaginées（巧妙に案出され、かつ優雅に描出された死のイメージと挿絵入りの死の諸相）であった。

序文には、「原作者は久しい以前に故人となった木版彫師である」と記され、1526年に歿したハンス・リュッツェルブルガーについて言及している。トルクセルはリュッツェルブルガーの死後ただちにバーゼルの裁判所に訴えて、同年6月23日に「前金払いで注文してあった」木版画の版木を入手していたが、それが出版されたのは実に12年後のことであった。

その後、版木と共に入手したホルバインの下絵を他の版画家に彫らせた10枚の版画、さらにホルバインとは無関係の子供を描いた7枚の木版画が加えられ、1538年から1562年の間に11もの版が重ねられた。

初版にこそホルバインの名は現われていないが、二版の序文には下絵作者としてホルバインの名が記されている。また、彼の他の版画作品との様式上の類似から、「死の舞踏」の下絵を描いたのがホルバインであることは間違いない。版元トルクセルがいつ彫師リュッツェルブルガーと契約したのか、そしてこの彫師がいつホルバインに下絵の制作を依頼したのか、これらの点は判然としないが、リュッツェルブルガーがバーゼルに定住したのが1522年、そして彼がバーゼルで歿し、ホルバインが英国へ赴いたのが1526年であることから、この4年足らずの期間に両者が協力して「黙示録挿絵」、各種のイニシアル絵、そして「死の舞踏」を制作したものと考えられる。さらに、「死の舞踏」の原型ともいべきイニシアル絵、「死のアルファベット」が1524年8月以前に出版されているので、「死の舞踏」はそれに引続いて制作されたものと推定される。

「死の舞踏」という主題は、ペストが猛威をふるった15世紀以来ヨーロッパ各地の教会や墓地の壁画などに頻繁に描かれるようになり、そこを訪れる人々に死の恐しさを教諭する教訓的意味をもっていた。バーゼルでも当時、「死の舞踏」を描いた二種の作品が存在していたことが知られている。しかしホルバインは、このような「死の舞踏」の思想に依拠しつつも、表現の対象を、人間を襲う「死」から、むしろ死に襲われる「人間」に向けることによって、日常生活のなかで突然死の局面に立たされた人間の姿を描こうとしている。登場人物も教皇から庶民まであらゆる階層にわたり、それもたとえば、司教に化けた死が祈禱書をかざす肥った修道院長を拉致する場面を描くなど、人の世の愚かさに対する諷刺がホルバインの関心の対象になっている。人間社会に対するこのような深い洞察力は偉大な人文主義者エラスムスと親交のあったホ

ルバインにふさわしいものであったと言えよう。また、出版が遅れ、当時宮廷肖像画家として絶頂を究めていたホルバインの名が初版に記されなかった原因をこの鋭い批判精神と作者の警戒心に求めることも、決して不可能ではないだろう。

本作品《死と金持》は、版木がバーゼルからリヨンへ移される前に作成された二種の刷り（公刊を目的としたのであろうが実現しなかった）の一方に属するもので、題辞はゴシック体のドイツ語で記されている（他方の刷りはイタリック体のドイツ語の題辞を持つ）。ホルバインのすべての版画作品に共通することであるが、この作品の場合も下絵は現存しない。

裏面に、鷲をとりかこむ NATIONAL GALLERY OF ART の円型の印と DUPLICATE の印があることから、重複作品としてワシントン、ナショナル・ギャラリーから放出された作品であることがわかる。マージン（周囲の余白）を欠いているが、保存状態は良好である。

新収作品目録

Catalogue of the New Acquisitions 1983

この目録は、「国立西洋美術館年報 No. 17」に収載分以後、昭和58年4月から昭和59年3月までに当館予算で購入した作品および寄贈作品を含む。作品番号の P は絵画、D は素描、G は版画を示す。寸法の表示は縦×横の順である。

This supplement follows the Museum's Annual Bulletin No. 17, 1983. It contains all the works purchased or donated between April, 1983 and March, 1984. The number tailed to each item indicates the Museum's inventory number: P is for painting, D for drawing and G for print.

フュースリ, ヨーハン・ハインリヒ
チューリヒ 1741 — ロンドン 1825

FÜSSLI, Johann Heinrich
Zürich 1741 — London 1825

グイド・カヴァルカンティの亡霊に出会うテオドーレ 1783年頃
油彩 カンヴァス 276×317 cm
P・1983-1

THEODORE MEETS IN THE WOOD THE SPECTRE OF HIS ANCESTOR
GUIDO CAVALCANTI, CHASING WITH MASTIFFS HIS FORMER DISDAIN-
FUL MISTRESS ca. 1783

Oil on canvas 276×317 cm

PROVENANCE: Lord Orford, Houghton Hall; The Marquess of Cholmondeley, Houghton Hall.

EXHIBITION: *Johann Heinrich Füssli*, Kunsthhaus, Zürich, 1969, No. 24; *Johann Heinrich Füssli*, Kunsthalle, Hamburg, 1974/75, No. 71a; *Henry Fuseli*, The National Museum of Western Art, Tokyo, 1983, No. 69.

BIBLIOGRAPHY: A. Cunningham, Introduction, historical and critical, in M. Pilkington, *A General Dictionary of Painters*, London, 1857, p. XC; W.G. Thornbury, Fuseli at Somerset House, in *The Art Journal*, N.S. VI, 1860, p. 135; E.C. Mason, *The Mind of Henry Fuseli, Selections from his Writings with an Introductory Study*, London, 1951, p. 36; G. Schiff, *Zeichnungen von Johann Heinrich Füssli*, Schweizerisches Institut für Kunstwissenschaft, Zürich, 1959, Nr. 50; E.C. Mason (ed.), *J.H. Füssli: Remarks on the Writing and Conduct of J.J. Rousseau—Bemerkungen über J.J. Rousseaus Schriften und Verhalten*, Zürich, 1962, pp. 48–50; G. Schiff, *Johann Heinrich Füssli*, 2 vol., Zürich/München, 1973, vol. 1, p. 495, no. 755, pp. 120, 141, 376, vol. 2, p. 194, pl. 755; G. Schiff/P. Viotto, *L'Opera Completa di Füssli*, Milano, 1977, no. 84; D.H. Weinglass (ed.), *The Collected English Letters of Henry Fuseli*, Millwood/London/Nendeln, 1982, p. 21.

P・1983-1



P • 1983-1

ドニ、モーリス

グランヴィル 1870 — サン=ジェルマン=アン=レイ 1943

DENIS, Maurice

Granville 1870 — Saint-Germain-en-Laye 1943

泉に映る影 1897年(試刷)

リトグラフ 紙 39×25 cm

G・1983-1

REFLECTION IN THE FOUNTAIN 1897 (proof)

Lithograph on paper 39×25 cm

PROVENANCE: R.M. Light & Co., Inc., Santa Barbara, California

G・1983-1

シニャック、ポール

パリ 1863 — 同 1935

SIGNAL, Paul

Paris 1863 — id. 1935

サン=トロペの港 1897-98年(第二ステート)

リトグラフ 紙 44×32.7 cm

G・1983-2

THE PORT OF SAIN-TROPEZ 1897-98

Lithograph on paper 44×32.7 cm

PROVENANCE: R.M. Light & Co., Inc., Santa Barbara, California

G・1983-2

ホルバイン、ハンス(子)

アウクスブルク 1497/98 — ロンドン 1543

HOLBEIN, Hans (the Younger)

Augsburg 1497/98 — London 1543

死と金持——連作「死の舞踏」より 1523-26年頃

木版 紙 6.5×5 cm

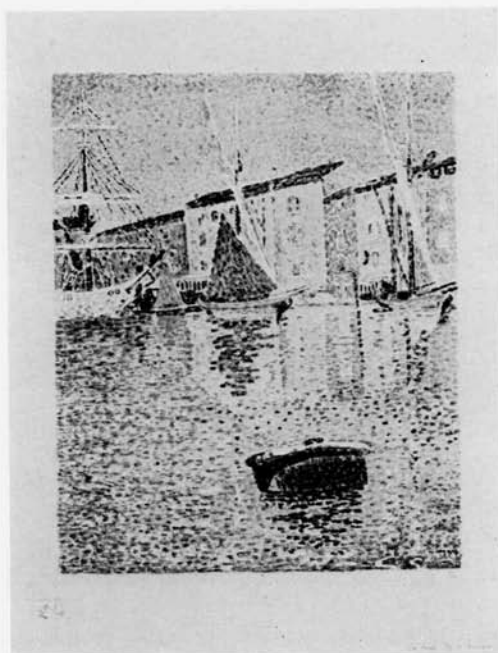
G・1983-3



G • 1983-1



G • 1983-3



G • 1983-2

THE RICHMAN FROM 'THE DANCE OF DEATH' ca. 1523 - 26

Woodcut on paper 6.5×5 cm

PROVENANCE: Washington, National Gallery; R.M. Light & Co., Inc., Santa Barbara, California

G • 1983-3

寄贈作品 3点 Donated Works

ドニ、モーリス

グランヴィル 1870 — サン=ジェルマン=アン=レイ 1943

DENIS, Maurice

Granville 1870 — Saint-Germain-en-Laye 1943

アーサー王

ペン, 黒インク, 紙 38×32.5 cm

昭和58年度 国立西洋美術館協定会寄贈

D • 1983-1

KING ARTHUR

Pen and black ink on paper 38×32.5 cm

PROVENANCE: J.P.L. Fine Arts, London

Donated by the Kyōryoku-kai-society of the National Museum of Western Art, 1983

D • 1983-1

ドニ、モーリス

グランヴィル 1870 — サン=ジェルマン=アン=レイ 1943

DENIS, Maurice

Granville 1870 — Saint-Germain-en-Laye 1943

レマン湖畔, トノン

鉛筆, 水彩, グワッシュ, 紙 18×31 cm

昭和58年度 国立西洋美術館協定会寄贈

D • 1983-2

ON THE LAKE OF LEMAN, THONON

Pencil, watercolor and gouache on paper 18×31 cm

PROVENANCE: J.P.L. Fine Arts, London

Donated by the Kyōryoku-kai-society of the National Museum of Western Art, 1983

D • 1983-2



D • 1983-1



D • 1983-2

プファルツ公ルプレヒト

ブラハ 1619 — スプリングガーデンズ 1682

PRINZ RUPRECHT VON DER PFALZ

Prag 1619 — Springgardens 1682

洗礼者ヨハネの首を持つ死刑執行人 1658年

メゾティント 紙 64.2×44.7 cm

昭和58年度 国立西洋美術館協力会寄贈

G・1983-4

THE EXECUTIONER WITH THE HEAD OF ST. JOHN THE BAPTIST

1658年

Mezzotint on paper 64.2×44.7 cm

PROVENANCE: C.G. Boerner, Düsseldorf

Donated by the Kyōryoku-kai-society of the National Museum of Western Art, 1983

G・1983-4



G • 1983-4

Theodore Meets the Spectre of Guido Cavalcanti by Henry Fuseli
— Composition of Terror and Passion —

HARUO ARIKAWA

"England", Henry Fuseli once said, "has produced only three genuine poets, Shakespeare, Milton, and Dryden."¹

As is well known, Fuseli was very interested in literature and got most of the material for his paintings from the literary world. Literary sources of his pictures are manifold and range over all ages and countries in the Western world, from the classical ancients to his contemporaries. Even if we limit our view to within English literature, we can easily list a dozen poets from whose works Fuseli got inspiration — Chaucer, Cowper, Dryden, Ben Johnson, Milton, Pope, Shakespeare, Spencer etc. His favorite poets among them are, needless to say, Shakespeare and Milton to whom Fuseli devoted many masterpieces: for example, nine paintings for *Shakespeare Gallery* (ca. 1786–89), which was planned by John Boydell with the contribution of many other painters, and forty-seven paintings for *Milton Gallery* (ca. 1790–1800) planned and executed by Fuseli himself. Paintings, drawings and prints inspired by the works of Shakespeare or Milton form the most important part of Fuseli's oeuvre, both in quantity and in quality.²

In contrast with Shakespeare and Milton we seldom find the theme based on Dryden in Fuseli's pictures, although the artist so respectfully counts the poet among the "three genuine poets" in England. Dryden has inspired, in fact, only five works of Fuseli, and they all concern the same theme: that is to say, *Theodore Meets the Spectre of Guido Cavalcanti*, an oil-painting produced about 1783 and now in the collection of the National Museum of Western Art, Tokyo (*Schiff* 755, fig. 1, see also colour plate on p. 2), two preliminary drawings (*Schiff* 830, Zurich, Kunsthau, fig. 3; *Schiff* 1758, Chicago, Art Institute, fig. 4), second version of the oil-painting in the same theme exhibited in the Royal Academy in 1817 (*Schiff* lost work no. 84) and a preliminary drawing for it (*Schiff* 1555, Zurich, Kunsthau, fig. 5). Those are all that are based on the work of Dryden and they hold, in view of quantity, only a small place in the whole productions of the artist. But, in spite of that, those works are very important among his oeuvre and the first oil-version of 1783, in particular, is one of the masterpieces of his early years in England. The painting, 276cm by 317cm in scale, is one of fifteen large paintings by Fuseli with

the longer sides over 3m — others are one painting for Shakespeare Gallery and thirteen for Milton Gallery. Among Fuseli's works remaining in good condition *Theodore Meets the Spectre of Guido Cavalcanti* is, moreover, the largest canvas next to *The Vision of Noah* for Milton Gallery (Schiff 902, 396 × 305cm) and *King Lear disown Cordelia* for Shakespeare Gallery (Schiff 739, 259 × 363cm). Apart from the thematic and stylistic importance of this painting and of its source, which we will discuss later, we may conclude at least that Dryden ranks, in the works of Fuseli, with Shakespeare and Milton in respect of the scale of canvas.

The theme of this painting, *Theodore Meets the Spectre of Guido Cavalcanti*, was taken from the poem, *Theodore and Honoria* included in the book, *Fables Ancient and Modern* by John Dryden, which, published in 1700, is a collection of short stories extracted and adapted from Homer, Ovid, Boccaccio and Chaucer and translated into English verse.³ The seventh of those fables, *Theodore and Honoria* is the adaptation of the *Story of Nastagio degli Onesti* from the *Decameron* by Boccaccio (the eighth story of the fifth day). From this story Fuseli chose a dramatic scene for his painting: A young man in Ravenna called *Theodore* (in the *Decameron*, "Nastagio degli Onesti"), who fell in love with *Honoria* (in the *Decameron*, "a daughter of Messer Paolo Traversari" without name), but was refused cruelly by her, one day meets in the woods a ghostly knight on horseback running after a naked woman and spurring fierce dogs on her: he is the spectre of *Guido Cavalcanti* (in the *Decameron*, "Guido degli Anastagi"), who, just like Theodore, was treated harshly by his lover, killed himself in despair and now takes revenge on his heartless lover. The story itself will, after this scene depicted in Fuseli's painting, take a happy turn — Theodore learns that the same event will be repeated on every Friday and invites his friends including Honoria to the place on the following Friday to show them the scene: Honoria, the terrible scene of revenge before her eyes and for fear that she should also suffer the same fate, reflects on her cruel conduct and accepts Theodore's courtship. Thus the story ends happily. But the important and decisive factor for the result is "terror" and particularly in the picture by Fuseli we find only this terrible scene without any allusion to a happy ending.

To examine the representation of the scene by Fuseli in detail, we will, first of all, see the text of the *Decameron* which Dryden used as the base for his fable, and which also Fuseli must have consulted for his representation.⁴

Now, it so happened that one Friday morning towards the beginning of May, the weather being very fine, Nastagio fell to thinking about his cruel mistress. Having ordered his servants to leave him to his own devices so that he could meditate at greater leisure, he sauntered off, lost in thought, and his steps led him straight into the pinewoods. The fifth hour of the day was already spent, and he had advanced at least half a

mile into the woods, oblivious of food and everything else, when suddenly he seemed to hear a woman giving vent to dreadful wailing and ear-splitting screams. His pleasant reverie being thus interrupted, he raised his head to investigate the cause, and discovered to his surprise that he was in the pinewoods. Furthermore, on looking straight ahead he caught sight of a naked woman, young and very beautiful, who was running through a dense thicket of shrubs and briars towards the very spot where he was standing. The woman's hair was dishevelled, her flesh was all torn by the briars and brambles, and she was sobbing and screaming for mercy. Nor was this all, for a pair of big, fierce mastiffs were running at the girl's heels, one on either side, and every so often they caught up with her and savaged her. Finally, bringing up the rear he saw a swarthy-looking knight, his face contorted with anger, who was riding a jet-black steed and brandishing a rapier, and who, in terms no less abusive than terrifying, was threatening to kill her.

This spectacle struck both terror and amazement into Nastagio's breast, to say nothing of compassion for the hapless woman, a sentiment that in its turn engendered the desire to rescue her from such agony and save her life, if this were possible. But on finding that he was unarmed, he hastily took up a branch of a tree to serve as a cudgel, and prepared to ward off the dogs and do battle with the knight. When the latter saw what he was doing, he shouted to him from a distance:

'Keep out of this, Nastagio! Leave me and the dogs to give this wicked sinner her deserts!'

He had no sooner spoken than the dogs seized the girl firmly by the haunches and brought her to a halt. When the knight reached the spot he dismounted from his horse, and Nastagio went up to him. . . .⁵

Explained by the above-quoted passages from the *Decameron*, we can almost seize the situation of the scene which we find in the picture of Fuseli. "A naked woman, young and very beautiful", with her hair "dishevelled", "running through a dense thicket", "sobbing and screaming for mercy"; "a pair of big, fierce mastiffs", "one on either side", which "caught up with her and savaged her"; "a swarthy-looking knight" pursuing her, "riding a jet-black steed", with "his face contorted with anger"; Nastagio struck with "terror and amazement" — those motives in the *Decameron* clearly explain the picture. We might say that the picture is the visual representation of the *Story of Nastagio degli Onesti* directly from the *Decameron*, not indirectly through *Theodore and Honoria* by Dryden. As a matter of fact, Boccaccio, not Dryden, was regarded as the source of this picture in many cases. Concerning the second version of this painting, we find the following description in the catalogue of the Royal Academy Exhibition in 1817: "Theo-

dore in the haunted woods, deterred from rescuing a female chased by an Infernal Knight. See Boccaccio's *Decamerone*."⁶ Fuseli himself once called the painting "a picture from the *Decamerone* of Boccaccio" in his letter to Sir John Leicester who had bought the second version of this painting.⁷ For all that, we can never neglect the text of Dryden. If we examine the picture — the first painting of 1783 and also the preliminary drawings for the second and lost painting of 1817 — in detail, we will notice several motives which are described only by Dryden, not by Boccaccio. We will, then, quote the corresponding lines from the poem of Dryden.

It happ'd one Morning, as his Fancy led, Before his usual Hour, he left his Bed; To walk within a lonely Lawn, that stood On ev'ry side surrounded by the Wood:	75
Alone he walk'd, to please his pensive Mind, And sought the deepest Solitude to find: 'Twas in a Grove of spreading Pines he stay'd; The Winds, within the quiv'ring Branches plaid, And Dancing-Trees a mournful Musick made.	80
The Place it self was suiting to his Care, Uncouth, and Salvage, as the cruel Fair. He wander'd on, unknowing where he went, Lost in the Wood, and all on Love intent: The Day already half his Race had run,	85
And summon'd him to due Repast at Noon, But Love could feel no Hunger but his own. While list'ning to the murm'ring Leaves he stood, More than a Mile immers'd within the Wood, At once the Wind was laid; the whisp'ring sound	90
Was dumb; a rising Earthquake rock'd the Ground: With deeper Brown the Grove was overspred: A suddain Horror seiz'd his giddy Head, And his Ears tinckled, and his Colour fled. Nature was in alarm; some Danger nigh	95
Seem'd threaten'd, though unseen to mortal Eye: Unus'd to fear, he summon'd all his Soul And stood collected in himself, and whole; Not long: For soon a Whirlwind rose around, And from afar he heard a screaming sound,	100
As of a Dame distress'd, who cry'd for Aid, And fill'd with loud Laments the secret Shade.	

A Thicket close beside the Grove there stood
 With Breers, and Brambles choak'd, and dwarfish Wood:
 From thence the Noise: Which now approaching near 105
 With more distinguish'd Notes invades his Ear:
 He rais'd his Head, and saw a beauteous Maid,
 With Hair dishevell'd, issuing through the Shade;
 Stripp'd of her Cloaths, and e'en those Parts reveal'd,
 Which modest Nature keeps from Sight conceal'd. 110
 Her Face, her Hands, her naked Limbs were torn,
 With passing through the Brakes, and prickly Thorn:
 Two Mastiffs gaunt and grim, her Flight pursu'd,
 And oft their fasten'd Fangs in Blood embu'd:
 Oft they came up and pinch'd her tender Side, 115
 Mercy, O Mercy, Heav'n, she ran, and cry'd;
 When Heav'n was nam'd they loos'd their Hold again,
 Then sprung she forth, they follw'd her amain.

Not far behind, a Knight of swarthy Face,
 High on a Coal-black Steed pursu'd the Chace; 120
 With flashing Flames his ardent Eyes were fill'd,
 And in his Hands a naked Sword he held:
 He chear'd the Dogs to follow her who fled,
 And vow'd Revenge on her devoted Head.

As Theodore was born of noble Kind, 125
 The brutal Action rowz'd his manly Mind:
 Mov'd with unworthy Usage of the Maid,
 He, though unarm'd, resolv'd to give her Aid.
 A Saplin Pine he wrench'd from out the Ground,
 The readiest Weapon that his Fury found. 130
 Thus furnish'd for Offence, he cross'd the way
 Betwixt the graceless Villain, and his Prey.

The Knight came thund'ring on, but from after
 Thus in imperious Tone forbad the War:
 Cease, Theodore, to proffer vain Relief, 135
 Nor stop the vengeance of so just a Grief;
 But give me leave to seize my destin'd Prey,
 And let eternal Justice take the way:
 I but revenge my Fate; disdain'd, betray'd,
 And suff'ring Death for this ungrateful Maid. 140

He say'd; at once dismounting from the Steed;
 For now the Hell-hounds with superiour Speed
 Had reach'd the Dame, and fast'ning on her Side,

The Ground with issuing Streams of Purple dy'd.
 Stood Theodore surpriz'd in deadly Fright,
 With chatt'ring Teeth and bristling Hair upright;⁸

145

Looking at the picture in connection with the text by Dryden, we find several motives based on it, among which the most important and distinct is the figure of the hero. In Fuseli's picture we see the figure of Theodore who "wrench'd a Saplin Pine from out the Ground", not the figure of Nastagio who "hastly took up a branch of a tree." In this motive Dryden manifested the surprising power which Theodore shows in fury, and such a power is completely expressed in the stout and muscular figure of Theodore and his forceful pose of wrenching in Fuseli's picture. Another thing which we cannot find in Boccaccio's text, but both in Dryden's text and in Fuseli's picture, is the description of uncanny atmosphere: "with deeper Brown the Grove was overspred." To add to them, Fuseli made use of some other detailed descriptions in Dryden's text, for example: The "Knight of swarthy Face" (in the *Decameron* more vaguely described as "cavalier bruno") "with flashing Flames" in his eyes and "a naked Sword" (in the *Decameron* as "uno stocco = a dagger") in his hand, "came thund'ring on" and told to Theodore "in imperious Tone", and Theodore "stood surpriz'd in deadly Fright."

The congeniality between the text of Dryden and the picture of Fuseli is shown not only in those details, but also, or more essentially, in the terrible and, at the same time, dynamic atmosphere as a whole. Dryden's text and Fuseli's picture share the depiction of "terror" with dynamic and dramatic effect which Boccaccio's text lacks. In comparison with the description of the scene in the *Decameron*, Dryden made a lot of changes and modifications in plot and elongated the story using various new motives or effects. All those changes and modifications are aimed at a sole purpose: making the atmosphere of this scene more gloomy and terrible bit by bit and, just like a usual device of horror movies, strengthening the terror in spectators' breasts gradually. Dryden inserted, for example, many new effects into the following sentence by Boccaccio: "... he had advanced at least half a mile into the woods, oblivious of food and everything else, when suddenly he seemed to hear a woman giving vent to dreadful wailing and ear-splitting screams." Between "... oblivious of food and everything else" and "when suddenly he seemed to hear ..." in Boccaccio's text Dryden added as many as ten lines — from "At once the Wind was laid ..." to "... a Whirlwind rose around" (lines 90–99) — in order to lead readers step by step, not suddenly, to the forthcoming peak of terror. And Fuseli obviously followed Dryden. He depicted not the scene described by Boccaccio, the scene like a daydream which suddenly emerges at high noon ("the fifth hour of the day" means the midday — between 11 and 12 o'clock — of today), but the terrible and dramatic scene which Dryden composed dynamically by using the motives such as "earthquake", "over-

spread, deeper brown", "whirlwind" and so on. It is a matter of fact that the painting is, not like the poem, unsuitable for the description of the transition or development of the affairs — in this case, the description of the increasing terror and nearing danger. Fuseli, however, adopted almost all the elements of terror that Dryden provided in the passage of time and condensed those into one picture, into one most dramatic moment when the terror reaches the climax. For further consideration of this character of the painting, it may not be useless to turn our eyes, digressing from our main subject for a moment, to the most famous example of painting that deals with the same scene: namely, the first panel from the series of the *Story of Nastagio degli Onesti* painted by Botticelli in 1483, just three-hundred years before the execution of Fuseli's painting (fig. 2).⁹

Apart from the scene on the left quarter of the picture representing the figure of Nastagio walking alone in meditation, to which we will refer later, we find the main scene on the right three quarters, *Nastagio meets the Spectre of Guido degli Anastagi* — Nastagio with a branch in his hands and a naked woman bitten by dogs in the center and Guido on horseback on the right. The scene offered before our eyes is, however, more sweet and dreamlike than terrible. It looks like something from a fairy tale. "A swarthy-looking knight . . . who was riding a jet-black steed" is transformed here to a knight in gorgeous golden armour with a red mantle riding a white horse, and one of two "big, fierce mastiffs" to a slender, white dog. Nastagio, in the figure of an elegant youth with downcast eyes, holds a twig in his hands. Though in the woods, the figures are brilliant with daylight and in the background the luminous and calm seascape spreads. In comparison with Fuseli's painting, we might feel here the insufficient ability of Botticelli to represent the dramatic and terrible scene effectively. But, in this case, we should pay regard to the fact that Botticelli's painting is one of a series of four panels representing a happily ending story — the last panel shows the scene of the marriage feast of Nastagio —, and that those panels were intended as the decoration for a bedroom of a newly-married noble couple. The gorgeous armour of Guido, elegant figure of Nastagio, the scene in bright daylight and the luminous seascape and without terrible atmosphere — we may understand that all those elements correspond and allude to the happy ending, the happy wedding, which is described thus by Boccaccio, just like that in fairy tales: "On the following Sunday Nastagio married her, and after celebrating their nuptials they settled down to a long and happy life together."

In contrast with Botticelli's example, Fuseli's picture was painted, as far as we know, as a single scene separated from the whole story, not as one of a series. The picture does not suggest the happy ending of the story at all, but instead extremely stresses the terror. The element of terror is included, as the author has already mentioned, in the text of Dryden itself. But Fuseli chose just this most terrible scene of the story with a happy ending and emphasized the element of terror

in the scene. From this, we might suppose him to have had particular interest in representing the terrible scene. Moreover, if it is true that the representation of the young girl haunted by an incubus in *The Nightmare* (Schiff 757) of 1781 derived from Fuseli's "jealousy and repressed love for Anna Landolt" which "haunted her in the form of unpleasant dreams",¹⁰ the terrible scene of our painting, in which a young girl is cruelly retaliated, might also reflect the affair between Fuseli and Anna Landolt. It is generally suspected, as we will mention subsequently, that the subject of this painting was fixed by the orderer, Lord Orford. If the situation is really so, it is, nevertheless, also very possible that Fuseli superimposed his own personal affair, which had ended in tragedy, on the subject and emphasized the tragical and terrible character of this subject.

One more important point in comparing the painting of Fuseli with that of Botticelli is that the latter chose a single and specified moment of the story for each scene, while the former represented some continuous moments together in one scene. It is true that in this picture Botticelli used the device of simultaneous representation — that is to say, he represented two different moments of time in one picture, connecting two different scenes in one. However, each scene corresponds clearly to one specified moment and there occurs no mixture of two moments. To say concretely, Botticelli's picture contained two different scenes — left quarter and right three quarters — and the left part depicts exactly a passage of Boccaccio, "Having ordered his servants to leave him to his own devices so that he could meditate at greater leisure, he sauntered off, lost in thought, and his steps led him straight into the pinewoods," while the right part strictly corresponds to the moment when Nastagio, after having taken up a branch of a tree to serve as a cudgel, "prepared to ward off the dogs and do battle with the knight." Unlike those scenes in Botticelli's panel, the scene in Fuseli's picture does not correspond exactly to one single moment. Regarding the poses and movements of the three figures, Guido, his lover and Theodore, we cannot clearly specify the depicted moment.

To clarify the matter, we will further examine each of the figures in Fuseli's picture in detail. Guido Cavalcanti's head with flashing eyes, to begin with, is turned towards Theodore, and it represents the situation in which he orders Theodore "in imperious Tone" to "cease to proffer vain Relief" (line 134). And the gesture of his left hand pointing to the young woman corresponds just to his words, "... for this ungrateful Maid" (line 140). Responding to his words, Theodore looks back toward him (motive not found in Boccaccio nor in Dryden). On the other hand, the lower half of Theodore's body, particularly the left leg, must indicate his preceding action: "he cross'd the way / Betwixt the graceless Villain, and his Prey" (line 132), while the deeply bent knee of his right leg, the strongly stretched right arm and the right hand grasping a tree show apparently his action of a few moments before: "A Saplin Pine he wrench'd from out the Ground" (line

129). Contrarily, the gesture of his left hand (indication of his fright) and the stiffness seen all over on his body correspond most closely to the passage, some lines later: "Stood Theodore surpriz'd in deadly Fright" (line 145). The third figure, the naked young woman, is running with her face turned towards Guido for mercy. At her sides there are two big dogs, one of which jumps upon her. The text of Dryden says: "Two Mastiffs gaunt and grim, her Flight pursu'd, / . . . / Oft they came up and pinch'd her tender Side, / Mercy, O Mercy, Heav'n, she ran, and cry'd" (lines 113–118). We are not sure that Fuseli's picture shows that moment, because we find a similar scene again in the later passage: "For now the Hell-hounds with superious Speed / Had reach'd the Dame, and fast'ning on her Side" (lines 142 and 143). In any case, however, the scene occurs either *before* the obstruction by Theodore (lines 131 and 132) and the speaking of Guido (lines 135–140) or *after* that.

Thus the painting does not show the scene at one special point of time in the story, but, instead, the scene is composed of several successive moments which Dryden described with about forty lines of text (lines 107–146). Fuseli selected some of the most dramatic and characteristic moments in the progress of the story, in other words, some most dramatic and typical acts of the characters in the text by Dryden, and, using the gloomy and terrible atmosphere described in the preceding passages as the background (lines 90–106), condensed them into one scene. And it is just for the sake of that "dramatic condensation", that Fuseli deviated from Dryden's text on some points. The deviation from the text can be seen most typically in the position of the three characters in the space — they are placed much more closely to one another in the picture than we would imagine through Dryden's text. Although Dryden described Guido calling to Theodore "from a far", it seems that there is no space between Guido and his lover in the picture to allow the intervention of Theodore. To put all the necessary characters within a limited picture space, such a modification is, more or less, often inevitable for the painter. Even so, it is clear, if we compare the position of the three figures in Fuseli's painting with that in Botticelli's painting, that the "condensation" by Fuseli is extremely strong, even excessive. What made such a strong "condensation" possible is, above all, the unique construction of the picture: that is to say, Fuseli depicted the horse — both its body and head — in completely frontal view and set the line of pursuit vertical to the picture surface, not parallel to it as seen in Botticelli's case. Thus, Guido on horseback is in the centre and Theodore and the young woman are on either side of him. Moreover, by means of this construction of the picture the passage of Dryden, "the Knight came thund'ring on", is much more effectively visualized. As a result, however, a curious discrepancy between the moving direction of the fleeing young girl and that of the horse pursuing her occurs — the woman towards the right and the horse towards the viewers of the picture. Nevertheless we are convinced that

the posture of a young girl bitten by dogs and running away for help may be most typically depicted in side view, the same technique Botticelli adopted.

In this regard we should notice that the expression of this painting is characterized, besides by the "dramatic condensation" of the situation, also by the "typical representation" of the characters. Guido Cavalcanti is typically represented as a grotesque, uncanny and furious figure, his horse as a creature dashing with awful power and energy, the mastiffs as terrible and fierce hell-hounds, and the young woman, contrastively, as a pitiful victim with a white, naked body. Nastagio, who in Botticelli's picture looks young, slender and delicate, is replaced here with a robust and muscular Theodore like an ancient hero. In such a way each character of the story is represented here as a typical figure, so that the scene reveals not only a personal anecdote, an individual situation, but also an epical monumentality which we can also see in many of Fuseli's later paintings representing the scenes from ancient or Germanic epics, for example, "Iliad", "Odyssey" or "Nibelungenlied". Generally speaking, Fuseli depicts the dramatic postures and looks of human figures within certain frames of the story, but it is not only to illustrate the individual situations in the story, but also, or much more, to represent the elemental characters (courageous, violent, delicate, modest etc.) and the essential emotions (hate, fright, hesitation, sorrow etc.) of human beings in general situations. When we examine the later works of Fuseli, we can easily admit it as one of the most important aspects of Fuseli's expression, and, in this sense, *Theodore Meets the Spectre of Guido Cavalcanti* can be regarded as the earliest and most impressive example of dramatic and typical expression by Fuseli.

The painting was made about 1783 by order of George Walpole, the 3rd earl of Orford (1730–1791), and was hung in his residence, Houghton Hall, in Norfolk.¹¹ Having returned from Italy to London in 1779, Fuseli began his full-scale activities as a professional painter in the early eighties. In the Royal Academy exhibition he showed, successfully, three paintings in 1780 and also three in 1781 and gained a decisive reputation with *The Nightmare* (Schiff 757) exhibited in 1782. It was in this period, probably in the winter of 1781/82, that the painter came into contact with Lord Orford. The commission of the painting with the theme from *Theodore and Honoria* was, according to Schiff, at first given to Giovanni Battista Cipriani (1727–1785), who, however, felt himself incapable of painting it and introduced Fuseli to Lord Orford as his substitute.¹² Considering that Cipriani was one of twenty members of the Royal Academy since its founding in 1768, the transferring of the work from Cipriani to Fuseli may have been done on the strong recommendation of Sir Josua Reynolds, the president of the Royal Academy, who had encouraged Fuseli to become a painter and promised the flowering of his talent. In any case, the works of this young and able painter seems to have attracted the interest of Lord Orford. According to the letter of Fuseli

dated June the 14th, 1782, Lord Orford sent a messenger to Fuseli on the 12th of June 1782 and enquired the price of *The Three Witches* (Schiff 733),¹³ which would be first put on view to the general public in the exhibition of the Royal Academy in 1783. This fact suggests the possibility that Lord Orford had an opportunity of visiting Fuseli's studio to see his works, including *The Three Witches* around June 1782. The biographer of Fuseli, John Knowles, tells us that Fuseli "kept up the most familiar intercourse" with Lord Orford about that period and visited Houghton Hall to enjoy riding.¹⁴

Concerning the date of production of *Theodore Meets the Spectre of Guido Cavalcanti*, the draft of an incomplete letter written on a sheet of drawing (Schiff 852, Basel, Kunstmuseum), offers a basis of supposition. In this draft we find a passage, "I am now beginning a very large picture of Theodore and Honoria for Lord Orford." Gert Schiff estimates the draft of the letter was written in winter 1783/84 and would date the beginning of the painting in the same period.¹⁵ We have, however, another document which testifies that Lord Orford remitted £50 from his account at Coutts's Bank to Fuseli on the 25th September 1783. David H. Weinglass supposes that this remittance was a payment for *Theodore Meets the Spectre of Guido Cavalcanti*, and, accordingly, that the painting was started somewhat earlier than Schiff supposes.¹⁶ Considering that Fuseli asked 20 guineas (about £21) for *The Three Witches*, and that the price of *The Nightmare*, sold in 1782, was also 20 guineas, the payment of £50 is very likely to have been for a large picture, that is to say, the painting in question. Viewed in this light, we can conclude that Fuseli may have completed this painting or, at least, been working on it in September 1783. Anyhow, the payment of £50 is a large amount for a young artist, although the work is very large in scale.¹⁷ We can easily guess how Fuseli was devoted to the work. As far as we know he made two preparatory drawings for the whole composition (Schiff 830 and 1758, figs. 3 and 4), one of which is, unusual for Fuseli's study, carefully drawn with many details and the representation of the surroundings (Schiff 1758).

The picture was thus produced as the first large work that Fuseli was commissioned to paint and, as we will see later, as the first and best result of his earlier practice. In this sense, the commission by Lord Orford and his affection for Fuseli may have been very valuable for the inception of this talented painter as an independent artist. In the history of art collections and collectors, however, the 3rd earl of Orford is very notorious for the destruction of an important art collection: namely the Walpole collection which his grandfather, Sir Robert Walpole (the first earl and the prime minister), had built up for years. The collection, ranked with the famous collection of Duc d'Orlean in Paris, is said to have consisted of about four hundred paintings from the Renaissance and Baroque periods including works by Raphael, Tizian, Poussin, Rembrandt, Hals, Velazquez, Salvator Rosa, Guido Reni, Van Dyck, Rubens and so on. The 3rd earl of Oxford, George

Walpole, disposed of these paintings, one after another, in order to pay his debts caused by dissipation. The most decisive damage to the collection was the lump sale of 174 or 232 paintings to the Empress Cathrine of Russia for a sum of about £40,000.¹⁸ George Walpole bought, on the other hand, the large pictures by Benjamin West, Cipriani or Fuseli, and his conduct was regarded as strange even by his uncle, Horace Walpole, who himself showed a romantic tendency. It is said that George Walpole fell into insanity. He died in 1791, eight years after his commission to Fuseli. The drain of the Walpole collection was a great loss for England, but the name of George Walpole is unforgettable to us as the originator of the picture, *Theodore Meets the Spectre of Guido Cavalcanti*. As mentioned above, the theme of this picture might have already been settled before Fuseli was introduced to Lord Orford by Cipriani. It was probably him, this noble of strange character, who found and took up such a unique theme which was, even for Cipriani, very difficult to deal with. And it was very lucky for Fuseli, that such a theme belonged to the very field in which he could show himself at his best.

The author of this essay has called the painting "the first and best result of Fuseli's earlier practice". Now, we should demonstrate this by looking into the painting itself and, particularly, by examining how Fuseli composed the picture and constructed the figures in this painting and, further, generally in his works.

Every student of Fuseli admits that the most important and decisive influences on Fuseli in establishing his own style were those from the sculptures of classical antique and the art of Michelangelo which, both, touched him during his stay in Italy from 1770 to 1778. Traces of the influences are, however, not always clearly discernible in his works. For example, *The Nightmare* of 1781, which brought him recognition as a painter, shows no direct influence from the ancient sculptures, nor from Michelangelo. In contrast with *The Nightmare*, *Theodore Meets the Spectre of Guido Cavalcanti* reveals those influences remarkably in various aspects.

The figure of Theodore (fig. 6), the first example in our examination, shows one of the most favorite poses of Fuseli. The pose — with the legs wide apart, one leg straight forward and another bent, leaning the upper part of the body somewhat backward and turning the head upward — is repeatedly found in Fuseli's works, often with some variation. To give some typical examples besides the figure of *Theodore*, we can mention the figure of *Odin* in the drawing *Odin Receives the Prophecy* (ca. 1776, Schiff 485, fig. 7), *Macbeth* in the painting no. 8 of the Shakespeare Gallery, *The Three Witches Appears to Macbeth and Banquo* (ca. 1785–90, Schiff 1748, fig. 8), *Cain* in the drawing, *God Puts a Mark on Cain after he Killed Abel* (1781, Schiff 792, fig. 9) and so on. The poses of these figures are based on one common source, namely the *Statues of Monte Cavallo* in Rome, which, very famous in those days, affected Fuseli more than any other antique sculpture. The *Statues of Monte Cavallo*, a pair of huge marble statues

each composed of a figure and a horse (fig. 10), over five meters high, were believed to have been rediscovered in the 16th century in the ruins of the Baths of Constantine and incorrectly attributed to Phidias and Praxiteles.¹⁹ They have been standing in the Piazza del Quirinale, alternatively called "Monte Cavallo", since the end of the 16th century at least. It is certain that Fuseli was very interested in these statues. Knowles tells us, after referring to the strong influence of antique sculptures and Michelangelo's paintings on Fuseli: "... if, however, any figure or group of figures may be quoted to have had a greater influence in this, or to have impressed his mind with more than ordinary notions of grandeur, the two colossal marble statues by Phidias and Praxiteles upon Monte Cavallo, may be instanced."²⁰ As far as we know, Fuseli made a drawing representing the group of statues in the imaginary seascape (*Schiff* 1826, fig. 11) and two drawings showing one of the two figures (*Schiff* 634 and 635, figs. 13 and 14, see also fig. 12). These drawings suggest that what interested Fuseli most strongly in these statues was the strained pose of the mighty figures and the extremely emphasized representation of muscles. The powerful pose of the *Statues of Monte Cavallo* was, as we have already mentioned, applied to many figures in Fuseli's pictures in every period of his creativity, and the emphasized muscularity which Fuseli shared with the statues became mingled with what he learned from the representation of human bodies by Michelangelo, forming the principle which regulates all the male figures in his pictures. The mighty expression of the sculptures of classic antique, including this group of statues, had, needless to say, great influence not only on Fuseli, but also, more or less, on almost all the other artists of the generations under the tide of Neo-Classicism. Regarding the *Statues of Monte Cavallo*, we find their reflections in many works of Neo-Classacists, for example, in *The Masacre of the Britons by Hengist's Party* by John Flaxman (1783, fig. 15) or in *Les Sabines* by J.-L. David (1799, fig. 16) who stayed in Rome during the same years as Fuseli.

When we compare the *Statues of Monte Cavallo* shown in the drawings by Fuseli and the figure of Theodore in question, the latter seems undoubtedly to be based on the former (figs. 11, 13, 14 and 6). Although the gesture of Theodore's arms, particularly of his left arm, is different from that of the statues, and although his right leg is more deeply bent and, accordingly, the upper part of his body leans even more backwards, it is certain that the figure of Theodore is, as the other examples (Odin, Macbeth, Cain etc.), one of the variations of the *Statues of Monte Cavallo*. It is also very remarkable in this connection that Fuseli interpreted the subject of the statues as "Achilles curbing and addressing his steed, and astonished at the answer of his prophetic courser".²¹ The interpretation does not seem suitable for the actual pose of the statues, but "Achilles astonished at the answer of his prophetic courser" was succeeded, in Fuseli's mind and in his painting, by "Theodore astonished at the voice of Guido Cavalcanti" and got the more suit-

able form for the situation.

One more noteworthy point, common to both the statues depicted in the drawings by Fuseli and the figure of Theodore, is the characteristic viewpoint from which the artist looks up at the figures and the emphasized representation of the head turned upward. The heads of the actual statues are, as clearly shown in fig. 12, not so strongly turned upward. But, when we stand near the huge statues installed upon high pedestals, we look up at them and the turn of the heads are emphasized. Fuseli preferred such a looking-up viewpoint. That reminds us of another strong influence on Fuseli; that is to say, in the preference for looking-up viewpoint we feel the influence from Michelangelo, especially from his ceiling paintings of Cappella Sistina. This is not the place to detail the extreme looking-up viewpoint which Michelangelo had adopted in some parts of the ceiling paintings, but the author may only show a drawing by Fuseli, a drawing copy of *Jonah* in the Cappella Sistina (ca. 1770–78, *Schiff* 673, fig. 17), as evidence to suggest how Fuseli was stimulated by Michelangelo's daring viewpoint and daring construction of the human body. Incidentally, the prototype of the head of Theodore, which is repeated also as that of Hamlet in *Hamlet Meets the Ghost of his Father* (ca. 1785–90, *Schiff* 732, fig. 18), may be recognized in the same Cappella Sistina, in *The Last Judgement* (fig. 19).

A much closer relationship to Michelangelo is seen in the figure of the fleeing woman (fig. 20). Her pose and the movement of her body, except for the head and arms, almost wholly corresponds to one of the figures in a famous drawing by Michelangelo, *Archers shooting at a Herm* (fig. 21). From the drawing Fuseli borrowed not only the pose of the figure, but also the anatomic construction of the body and detailed representation of each section of muscles.²² And it explains the strange impression that the young girl has a fairly masculine body. The drawing by Michelangelo, now in the Royal Collection of Windsor Castle (Inv. N. 12778r; Tolnay, *Corpus*, No. 336 recto), is assumed to be one of the drawings which George III bought from the collection of Cardinal Alessandro Albani in Rome between 1762 and 1772.²³ Fuseli may have seen it either in Italy before its transfer from Rome, or in England after its entrance into the Royal Collection to which he might have gained access through Reynolds, the president of the Royal Academy.²⁴ The modifications of Michelangelo's prototype are seen in the left leg, in both arms and in the head. The knee of the left leg is more strongly bent than that of the figure in Michelangelo's drawing in order to strengthen the movement of fleeing. For the turned head and for the left arm and left hand, Fuseli could have used other sources, for example, a male figure in *The Resurrection of Christ* by Bronzino (fig. 22). The considerably unnatural and forced turn of the head appears in many of Fuseli's works in this period and, above all, the example in the drawing, *The Girls Looking Upwards out of the Cabin Window* of 1779 (*Schiff* 86) is very interesting as the direct antecessor of the turned head of the fleeing

woman in question (fig. 23; see the head of the girl on the left).

As for Guido Cavalcanti (fig. 24), his face might also possibly be connected with a drawing by Michelangelo called the *Damned Soul* (fig. 25). But the head of Guido Cavalcanti has, in its form and expression, a much closer relationship to the representations of "the hatred (la haine)" and "the anger (la colere)" which were first published in *L'Encyclopedie* (1751–65) as the illustrations, *Dessein, Expressions des passions* (drawn by Le Brun and engraved by Bernard, fig. 26), taken over by the illustration (engraved by Chodowiecki) in *Fragments physiognomiques* by Lavater (French version, 1781–86) and then followed by the illustration (engraved by Holloway, fig. 27) in its English version, *Essays on Physiognomy* (1789–98).

It is well known that Fuseli sympathized with the physiognomical studies of Johann Caspar Lavater (1741–1801), a famous scholar in the field and a close friend of Fuseli's from his youth in Zurich. Fuseli contributed to the French version of Lavater's *Fragments physiognomiques* as one of the illustrators and supervised the translation and the illustrations in its English version. It is, therefore, fairly natural to take the head of Guido Cavalcanti as a typical example of the practical application of physiognomy by Lavater into the painting. Fuseli said later in his lecture at the Royal Academy held in 1802, "Expression is the vivid image of the passion that affects the mind; its language, and the portrait of its situation" and "every being seized by an enormous passion, be it joy or grief, or fear sunk to despair, loses the character of its own individual expression, and is absorbed by the power of the feature that attracts it".²⁵ Fuseli's thought, manifested here, corresponds clearly with that of Lavater. According to Lavater, the physiognomies or the expressions of human faces represent the general, not individual, passions or the general feature of the mind. On the basis of this thought Lavater classified human faces in some types or categories. And Fuseli represented the face of Guido Cavalcanti as a physiognomical type showing the features of hatred and anger. The influence from the physiognomical theory by Lavater, together with that from the antique sculptures and from the art of Michelangelo, should not be forgotten when we study the character of Fuseli's art.

Concerning the fourth motive — the most peculiar motive in a sense —, namely the horse of Guido Cavalcanti which shows us its head in strictly frontal view (fig. 24), the author is unable to define the direct source of its type. Of course, it immediately reminds us of the demonic horse looming out of the darkness in *The Nightmare* (fig. 28) and someone may point out the horses in the woodcuts of Hans Baldung Grien which also appear demonic and have weird eyes (fig. 29). But those horses do not show their heads in the strictly frontal view as the horse of Guido Cavalcanti does. Still less convincing is to connect the horse in question with the horses in frontal view in the picture of Pisanello or Botticelli.²⁶ It may be, however, allowed to suggest the physiognomic character in the representation of

this horse which, not merely as the vehicle of its master, but also as his double, openly shows the strong expression in its face. In this sense, some illustrations in Lavater's *Essays on Physiognomy* are very suggestive. Here we see, as an example, the illustration including the strictly frontal face of an ox, although not of a horse, and of an ox-like man (fig. 30) — text reads: "Gross brutality, rudeness, force, stupidity, inflexible obstinacy, with a total want of tenderness and sensibility — such are the characters portrayed in the form and features of these caricatures of men forced into a resemblance to the ox."²⁷ Probably from physiognomical illustrations like this Fuseli got the hint for the horse of Guido Cavalcanti. The horse reflects the passion and the cruelty of Guido Cavalcanti and doubles the terror created through his appearance.

As the last point in the examination of *Theodore Meets the Spectre of Guido Cavalcanti*, the author should also refer to the whole composition of this picture. As already mentioned, Fuseli took here the compositional device to set the line of movement of the horse vertical to the picture surface and arranged Theodore and the fleeing woman in the foreground, almost parallel to the picture surface, respectively on the right and left side of the horse, which occupies the central position. The picture is so well-balanced and tight, that we feel a certain discrepancy between the whole composition and the handling of the subject and motives. In comparison with the dramatic subject and dynamic motives, the composition is, if we may say so, incongruously balanced and modest. But such a composition is characteristic of the early works of Fuseli. Generally speaking, most of Fuseli's pictures before about 1790 show the well-balanced composition: arranging the central motive vertically and the other motives around it parallel to the picture surface just as in this picture, or setting all the motives balanced and parallel.²⁸ Contrarily, the composition became more and more unbalanced and dynamic after about 1790. The most typical composition in Fuseli's later works is that in which the first motive is put to the one side in the foreground and the second motive to the other side in the background to make the diagonal movement into the depth of space.²⁹ There are, of course, many exceptional cases, but in Fuseli's works we can see the general development from the modest and balanced composition to the dynamic and unbalanced composition. And this development was apparently connected to the steps with which Fuseli gradually left the classical thought of calmness, unity and balance.

During his stay in Italy in 1770's the Neoclassical attainments which Fuseli had inherited from his father in his youth must have been confirmed by the antique sculptures, on the one hand, and shaken by the art of Michelangelo and the Mannerists following him, on the other hand. The static and the dynamic, the serenity and the movement, the longing for the calm equilibrium and the inclination for the moving overturn — the complex relation between those opposite elements imparted the creative tension to the art of Fuseli in 1770's and

1780's. Even concerning *Theodore Meets the Spectre of Guido Cavalcanti*, its first concept shown in the preliminary drawings (figs. 3 and 4) has the more dynamic composition. The fleeing woman is placed on the right corner in the foreground and Theodore in the middle distance. Here is the unbalance of the weight of the motives in the right and left half of the picture, and the main constructive line of the composition is set diagonally from the lower right corner towards the upper left.³⁰ Such a device of composition indicates, just as that in the right half of Raphael's wall-painting in the Stanza d'Eliodoro (fig. 31) which Fuseli must have remembered during the conception of the picture in question, a point in the development from the Classicism to the Mannerism. But the development or tendency shown in the drawings was restrained here in the oil-version by the Classical inclination for the balance which was still alive in Fuseli's thought and mind, and it was because of this Classical inclination that the oil-version of *Theodore Meets the Spectre of Guido Cavalcanti* got the balanced composition like that seen in the pediments of the antique temples or in the drawings of Flaxman (fig. 32). Such a Classical inclination can be recognized in other aspects of Fuseli's paintings, for example, in the handling of the figures which seem to be fixed to certain typical poses, and those Classical characteristics were never completely eradicated throughout his life. The "expressions" borne by such Classical "types" are, nevertheless, no more Classical. In the pictures of Fuseli there is no Classical world where time and space can be clearly seized by reason, but we find there a Romantic world where time and space and objects are swayed and deformed by sentiment and passion and reveal their new and dramatic aspects.

Fuseli lived and created his works in the "Sturm und Drang" era in the field of fine arts when the Neoclassicism and then the Romanticism germinated and grew, opposing each other and, sometimes, aiming at the similar ideal. The dynamism of the art in this period is often explained by the powerful relationship between two opposite elements, namely the Classical-Italian element and the Medieval-Northern element. *Theodore Meets the Spectre of Guido Cavalcanti* was produced amid this dynamic situation: the painter was born in Switzerland, lived also in Germany, studied long years in Italy and was active in England: the theme is the scene from the poem of Dryden based on Boccacio.

In the same period when Fuseli was working on this picture, J.-L. David painted *The Oath of the Horatius Brothers* and started his brilliant activities as the champion of the Neoclassicism. It was just two-hundred years ago.³¹

NOTES

*Abbreviations for literature

Knowles: John Knowles, *The Life and Writings of Henry Fuseli*, 3 Vols., London, 1831.

Tomory: Peter Tomory, *The Life and Art of Henry Fuseli*, London, 1972.

Schiff: Gert Schiff, *Johann Heinrich Füssli*, 2 vols., Zurich, 1973.

Weinglass: D.H. Weinglass (ed.), *The Collected English Letters of Henry Fuseli*, Millwood/London/Nendeln, 1982.

1. *Knowles*, vol. I, p. 358.
2. We find about 210 works concerning Shakespear and about 120 concerning Milton in the catalogue by Schiff which contains about 1900 works of Fuseli.
3. A copy of the first version of this book is found in the sale catalogue of Fuseli's library held on 22. July 1825 as lot no. 263 (*Tomory*, p. 237).
4. According to the sale catalogue of Fuseli's library, he possessed a copy of the Italian version of the *Decameron* (version of 1538) (*Tomory*, p. 236, no. 173).
5. Translation by G.H. McWilliam, quoted from *The Decameron*, Penguin Books, Harmondsworth, 1972, pp. 458f.
6. *Knowles*, vol. I, p. 417; Algerson Graves, *The Royal Academy of Arts, A Complete Dictionary of Contributors and their Works from its Foundation in 1769 to 1904*, London, 1905, vol. III, p. 185.
7. *Weinglass*, p. 439.
8. Quoted from James Kinsley (ed.), *The Poems and Fables of John Dryden*, London, 1962, pp. 704f.
9. Although there were arguments against the authenticity of these panels as works of Botticelli, most of the scholars admit today, at least, that they were produced in the atelier of Botticelli based on his design. These paintings, which have often been incorrectly described as the "Cassone" panels, were originally intended for the wainscot of the bedroom of a newly-married couple.
10. Exhibition catalogue, *Henry Fuseli*, The National Museum of Western Art, Tokyo, 1983, p. 64 (catalogue entry written by Gert Schiff).
11. The painting remained in Houghton Hall until quite recently. About the state of conservation Gert Schiff reported as follows: "Es fristete, als wir es vor einigen Jahren auf Houghton Hall besichtigen, mit Feuchtigkeitsspuren und infolge der Ablösung vom Keilrahmen entstandenen Rissen ein etwas unwürdiges Dasein in den Kellern des Schlosses, und man möchte hoffen, dass es an geeigneter Stelle zu neuen Ehren käme" (*Schiff*, vol. I, p. 141). The painting was recently completely restored and found a temporary home as a deposit in Kunsthau in Zurich and then, in 1983, its permanent residence in the National Museum of Western Art in Tokyo.
12. *Schiff*, vol. I, p. 495f.
13. *Weinglass*, p. 20f.
14. *Knowles*, vol. I, p. 66.
15. *Schiff*, vol. I, pp. 496-509.
16. *Weinglass*, p. 21.
17. In comparison with the price of the works of old masters in the Walpole Collection sold in 1779 (cf. note 18), £50 for this painting is so high that it is as much as about one fifth to one sixth of the price of the paintings of Andrea del Sarto, Poussin, Rembrandt, Van Dyck and so on, and almost the same as the price of the drawings by Holbein, Rubens, Frans Hals, Van Dyck etc.
18. Concerning the sale of the Walpole Collection, see: Gerald Reitlinger, *The Economics of Taste*, London, 1961, pp. 21-25; Frank Herrmann, *The English as Collectors*, London, 1972, pp. 80-92.
19. Today no one believes that they are the original works of Phidias and Praxiteles and they

- are regarded as Roman copies of the works of the 5th century B.C.
20. Knowles, vol. I, p. 399.
 21. Knowles, vol. I, p. 399. It must correspond to the *Iliad*, XIX, 399–424. The statues have been variously interpreted as Castor and Pollux, Dioscuri, Horse Tamers, Alexander and Bucephalus etc. (see: Francis Haskell/Nicholas Penny, *Taste and the Antique*, New Haven/London, 1982, p. 136f.) Fuseli was of opinion that these statues are duplicate figures of one, namely, of *Achilles and horse*.
 22. The author of this essay would like to express his thanks to Prof. Kazuo Anazawa who gave the author the suggestion as to the relation between the drawing of Michelangelo and the figure of the fleeing woman.
 23. Anthony Blunt, "History of the Royal Collection of Drawings", in E. Schilling, *The German Drawings in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1973, pp. 12–14.
 24. In the Windsor Collection there is also an old copy of the drawing (inv. n. 0442) which was bought in the same period in Rome from the collection of Baron Philipp von Stosch, a friend of Cardinal Albani. It may also be possible that Fuseli saw that copy, not the original drawing.
 25. Knowles, vol. II, p. 255f.
 26. For example, the horse in *The Legend of St. George* by Pisanello (Verona, S. Anastasia) or in *The Adoration of the Magi* by Botticelli (Florence, Uffizi).
 27. Johann Caspar Lavater, *Essays on Physiognomy*, 1792, vol. II, p. 108.
 28. Some typical examples: *The Thieves's Punishment* (1772, Schiff 424), *Dante and Virgil on the Ice of Cocytus* (1774, Schiff 425), *Hamlet and Ophelia* (1775–76, Schiff 446), *The Oath of the Rutli* (1780, Schiff 359), *The Nightmare* (1781, Schiff 757), *The Shepherd's Dream* (1786, Schiff 829).
 29. Some typical examples: *Beatrice Overhears Hero and Ursula* (1789–95, Schiff 749), *Milton's Vision of his Second Wife* (1799–1800, Schiff 920), *Bathing Scene* (1800–1805, Schiff 1401), *Kriemhild Shows Hagen Gunther's Head* (1805, Schiff 1395), *Brunhild Watching Gunther Suspended from the Ceiling* (1807, Schiff 1381).
 30. In the oil-version Theodore and the fleeing woman are placed almost on the same level: the highest points of the both figures (the head of Theodore and the right hand of the woman) are on the same level — in the lower part, the toe of the left foot of Theodore and the left heel of the woman.
 31. This essay is the translation of the introductory essay in Japanese for the catalogue of *Henry Fuseli Exhibition* held in 1983 in the National Museum of Western Art, Tokyo. The author would like to dedicate this translation to Prof. Gert Schiff who kindly took charge of the organization of the exhibition. The author also wish to express his special thanks to his wife, Seiko, for her support and assistance and to her friend, Miss Laura Samietz, for checking and correcting the translation.



Fig. 1



Fig. 2

Fig. 1 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, ca. 1783, Tokyo The National Museum of Western Art, Schiff 755 (see also color plate on p. 2)

Fig. 2 Botticelli, *The Story of Nastagio degli Onesti*, the first panel, 1483, Madrid, Museo del Prado

Fig. 3 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, preliminary drawing, 1783, Zurich, Kunsthaus, Schiff 830

Fig. 4 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, preliminary drawing, 1783, The Art Institute of Chicago, Schiff 1758

Fig. 5 Fuseli, *Theodore Meets the Spectre of Guido Cavalcanti*, preliminary drawing for the second oil-version, 1817, Zurich, kunsthaus, Schiff 1557



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

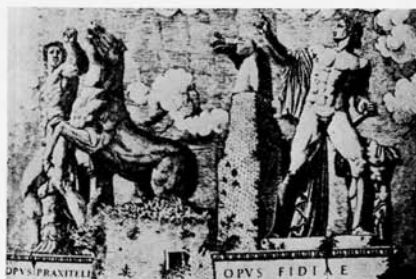


Fig. 10

Fig. 6 Detail of Fig. 1

Fig. 7 Fuseli, *Odin Receives the Prophecy*, ca. 1776, London British Museum, *Schiff* 485

Fig. 8 Fuseli, *The Three Witches Appear to Macbeth and Banquo*, ca. 1785–90, location unknown, *Schiff* 1748

Fig. 9 Fuseli, *God Puts a Mark on Cain after he Killed Abel*, detail, 1781, Zurich, Kunsthhaus, *Schiff* 791

Fig. 10 *Statues of Monte Cavallo*, engraving by Lafreri, 18th century



Fig. 11



Fig. 12



Fig. 13



Fig. 14

Fig. 11 Fuseli, *Statues of Monte Cavallo in the Imaginary Seascape*, ca. 1810–25, Auckland City Art Gallery, Schiff 1826

Fig. 12 *Statues of Monte Cavallo*, detail, Rome, Piazza del Quirinale

Fig. 13 Fuseli, *Statue of Monte Cavallo*, ca. 1770–78, Zurich, Kunsthaus, Schiff 634

Fig. 14 Fuseli, *Statue of Monte Cavallo*, ca. 1770–78, Florence, Museo Horne, Schiff 635



Fig. 15



Fig. 16



Fig. 17

Fig. 15 John Flaxman, *The Massacre of the Britons by Hengist's Party*, 1783, Cambridge, Fitzwilliam Museum

Fig. 16 Jacques-Louis David, *Les Sabines*, detail, 1799, Paris, Musée du Louvre

Fig. 17 Fuseli, *Drawing Copy of "Jonah" by Michelangelo*, ca. 1770-78, Zurich, Graphische Sammlung der Eidgenössischen Technischen Hochschule, Schiff 673

Fig. 18 Fuseli, *Hamlet Meets the Ghost of his Father*, detail of the engraving by Robert Thew after Fuseli's painting, 1796(original painting ca. 1785-90), Schiff 731

Fig. 19 Michelangelo, *The Last Judgement*, detail, 1552, Vatican, Cappella Sistina



Fig. 18



Fig. 19



Fig. 20



Fig. 22



Fig. 21

Fig. 20 Detail of Fig. 1

Fig. 21 Michelangelo, *Archers Shooting at a Herm*, ca. 1530, Windsor Castle, The Royal Collection

Fig. 22 Bronzino, *The Resurrection of Christ*, detail, 1552, Florence, SS. Annunziata

Fig. 23 Fuseli, *The Girls Looking Upwards out of the Cabin Window*, 1779, Basel, Kunstmuseum, Schiff 553

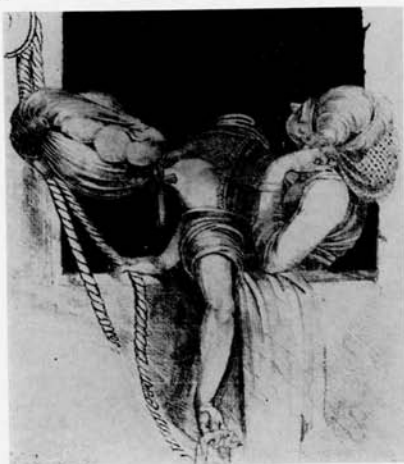


Fig. 23



Fig. 24



Fig. 26



Fig. 27



Fig. 25



Fig. 28



Fig. 29

Fig. 24 Detail of Fig. 1

Fig. 25 Michelangelo, *Damned Soul*, 1522, Florence, Uffizi

Fig. 26 Illustrations in *L'Encyclopedie*, 1751-65: *Dessin, Expressions des Passions*, engraving by Bernard after Le Brun

Fig. 27 Illustration in Lavater, *Essays on Physiognomy*, 1792, vol. II, p. 64, engraving by Holloway

Fig. 28 Fuseli, *The Nightmare*, detail, 1781, The Detroit Institute of Art, Schiff 756

Fig. 29 Hans Baldung Grien, *Wild Horses in a Wood*, detail, 1534

Fig. 30 Illustration in Lavater, *Essays on Physiognomy*, 1792, vol. II, p. 108, engraving by Holloway

Fig. 31 Raphael, *The Expulsion of Heliodorus*, detail, 1511-12, Vatican, Stanza d'Eliodoro

Fig. 32 John Flaxman, *Leucothea Preserving Ulysses*, ca. 1792, Truro, Royal Institute of Cornwall



Fig. 30



Fig. 31



Fig. 32

昭和58年度事業記録
Report on the Activities in Fiscal 1983

1. 特別展記録 Special Exhibitions

エルミタージュ美術館展Ⅱ ——17世紀オランダ・フランドル絵画

1983年9月10日～10月23日

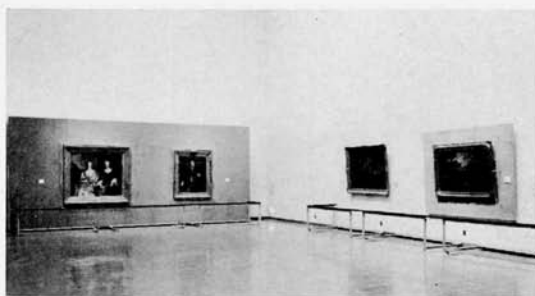
主催：国立西洋美術館，毎日新聞社

出品内容：油彩画49点，素描25点

17th Century Dutch and Flemish Paintings and Drawings from the Hermitage Leningrad
10 September—23 October 1983

Exhibited works : 49 paintings and 25 drawings

前回のエルミタージュ美術館展（1977年）がロシア・イコンを含む16～18世紀のヨーロッパ絵画名作展であったのに対し，本展は17世紀のオランダとフランドルに範囲を限定し，とりわけこの地方で著しい展開を見せた風景画，風俗画，静物画の諸相をルーベンスの《虹の見える風景》など，同美術館の所蔵になる絵画と素描72点によって概観した。また同時に，ヴァン・ダイクの2点の肖像画（《自画像》と《アン・ダルキースとアン・カーク》）が特別出品された。



ハインリヒ・フュースリ展

1983年11月12日～12月18日

主催：国立西洋美術館，スイス・プロヘルヴェティア文化財団

出品内容：油彩画25点，素描82点

Henry Fuseli

12 November—18 December 1983

Exhibited works : 25 paintings and 82 drawings from Kunsthau Zurich, Öffentliche Kunstsammlung Basel, Detroit Institut of Art, British Museum and other public and private collections.

新古典主義からロマン主義へと変遷する18世紀末から19世紀初頭にかけてのヨーロッパ美術において重要な位置を占める画家、ハインリッヒ・フュースリの全貌を示す我国初の試みであり、デトロイト美術研究所に所蔵される代表作《夢魔》をはじめ、欧米の多くの美術館や収集家から100点を越す作品が出品された。また、この展覧会がひとつの契機となって国立西洋美術館が購入したフュースリの大作《グイド・カヴァルカンティの亡霊に会うテオドーレ》も出品され、《夢魔》とともに注目を集めた。



2. 文化庁巡回展記録 Tour Exhibitions

国立美術館所蔵 内外美術名品展

1983年10月1日～10月16日（富山），10月21日～11月6日（福井），11月11日～11月27日（豊橋）

主催：文化庁，東京国立近代美術館，京都国立近代美術館，国立西洋美術館，国立国際美術館，富山県民会館，福井県立美術館，豊橋市美術博物館，各県教育委員会

会場：富山県民会館美術館，福井県立美術館，豊橋市美術博物館

出品内容：当館より絵画16点，彫刻3点を出品（出品総数60点）

本年は京都国立近代美術館，国立国際美術館が当番館であったので，当館は所蔵作品を出品するにとどまった。

3. 講演会記録 Lectures

〈エルミタージュ美術館展Ⅱ〉特別講演会

10月1日

黄金時代のオランダ

学習院大学教授 堀越孝一

10月8日

本展出品作品について

国立西洋美術館主任研究官 雪山行二

10月15日

17世紀オランダの風景画と静物画

長崎大学教授 兼重 護

〈ハインリヒ・フュースリ展〉特別講演会

11月12日

《夢魔》と《グイド・カヴァルカンティの亡霊に会おうテオドーレ》

国立西洋美術館研究員 有川治男

11月19日

フュースリと19世紀英国絵画における幻想性

ニューヨーク大学教授 ゲルト・シフ

(通訳：八重樫春樹)

12月3日

フュースリと英国絵画

栃木県立美術館長 大島清次

特別講演会

9月10日

エルミタージュ美術館所蔵のラファエロの作品について

エルミタージュ美術館ヨーロッパ絵画部長 タチヤーナ・クストジェワ

(通訳：前川誠郎)

10月26日

ラヴァーターとランスの仮面飾り——中世の芸術における人相と表情の問題について

ミュンヘン中央美術史研究所長 ヴィリバルト・ザウアーレンダー

(通訳：越 宏一)

4. 修復記録 Restoration

所蔵作品番号／作家名・作品名／材質・寸法

P・1959-103

ジャン＝ルイ・フォラン

《聖アントニウスの誘惑》

油彩 カンヴァス 60.2×74.8 cm

修復前の作品状態概要

絵具層に深い亀裂。麻布地、地塗層、および絵具層の各層の接着力低下。

修復内容

全面裏打。黄変ニスの除去を含む画面洗浄。欠損箇所の充填および補彩。保護膜塗布。

〔修復：絵画修復家 黒江光彦〕

5. 展覧会貸付作品 Works Lent Out

展覧会名／会期／会場

「日本近代洋画の巨匠とフランス」

1983年9月15日～10月23日

ブリヂストン美術館

同10月28日～11月23日

三重県立美術館

同11月27日～12月25日

愛媛県立美術館

1984年1月7日～1月29日

長崎県立美術館

「裸体画 100 年の歩み」

1983年9月27日～12月12日

国立国際美術館

所蔵作品番号／作家名・作品名

P・1959-91

カロリュス＝デュラン 《母と子》

P・1959-90

カロリュス＝デュラン 《坐せる裸婦》

P・1959-125

マルケ 《坐る裸婦》

P・1974-2

ルノワール 《横たわる浴女》

P・1959-65

モーリス・ドニ 《水浴》

P・1959-44

シャルル・コッテ 《裸婦》

P・1978-5

ポール・セザンヌ 《ジャ・ド・ブッフアン
の眺め》

D・1959-7

ポール・セザンヌ 《舟にて》

Paul Cézanne

March-April 1984

Museo Español de Arte Contemporáneo,

Madrid

資料 Data

1. 昭和58年度日誌

昭和58年

- 4月3日 無料観覧日実施
- 4月6～14日 館長ソヴィエト社会主義共和国連邦に出張
- 5月1日 無料観覧日実施
- 5月24～25日 第13回国立博物館・美術館等連絡協議会開催
- 5月25日 国立美術館連絡協議会開催
- 6月5日 無料観覧日実施
- 6月11～12日 国立西洋美術館防災訓練実施
- 6月13～ 館長ドイツ連邦共和国，ドイツ民主共和国，オーストリア，スイス，オランダ，
7月7日 フランス，イギリスに出張
- 6月13日 国立西洋美術館屋外彫刻洗浄実施
- 7月3日 無料観覧日実施
- 8月3～4日 文部省主催 近現代美術専門研修会（第2年次）開催
- 8月7日 無料観覧日実施
- 9月4日 無料観覧日実施
- 9月9日 「エルミタージュ美術館展Ⅱ」（毎日新聞社共催）開会式挙行，三笠宮殿下御臨席
- 9月9日 美術作品購入選考委員会並びに同価格審査委員会開催，1点の購入決定
ヨーハン・ハインリヒ・フュースリ作油彩画《グイド・カヴァルカンティの亡霊
に出会うテオドーレ》
- 9月10日 エルミタージュ美術館ヨーロッパ絵画課長タチアナ・クストディエバ女史来日記
念特別講演会開催
- 10月1日 「エルミタージュ美術館展Ⅱ」特別講演会開催（講師 学習院大学教授 堀越宏一）
- 10月1～16日 昭和58年度国立美術館所蔵内外美術名品展（会場 富山県民会館美術館）開催
- 10月8日 「エルミタージュ美術館展Ⅱ」特別講演会開催（講師 国立西洋美術館 主任 研究
官 雪山行二）
- 10月15日 「エルミタージュ美術館展Ⅱ」特別講演会開催（講師 長崎大学教授 兼重 護）
- 10月21～11月6日 昭和58年度国立美術館所蔵内外美術名品展（会場 福井県立美術館）開催
- 10月23日 「エルミタージュ美術館展Ⅱ」終了
- 10月29日 ドイツ連邦共和国・ミュンヘン中央美術史研究所長ヴィリバルト・ザヴァレンダ
ー氏来日記念特別講演会開催
- 11月1日 国立西洋美術館協力会からモーリス・ドニ作素描《アーサー王》，《トレノの湖畔

にて》の寄贈を受けた。

- 11月6日 無料観覧日実施
- 11月11日 「ハインリヒ・フュースリ展」開会式挙行
- 11月11～27日 昭和58年度国立美術館所蔵内外美術名品展（会場 豊橋市美術博物館）開催
- 11月12日 「ハインリヒ・フュースリ展」特別講演会開催（講師 国立西洋美術館研究員 有川治男）
- 11月19日 「ハインリヒ・フュースリ展」特別講演会開催（講師 ニューヨーク大学 研究所 教授 ゲルト・シフ）
- 12月3日 「ハインリヒ・フュースリ展」特別講演会開催（講師 栃木県立美術館長 大島 清次）
- 12月7日 囲障及び門扉改修工事3年計画第3年次分着工
- 12月13日 本館外壁問題打合会開催
- 12月18日 「ハインリヒ・フュースリ展」終了
- 12月23日 美術作品購入選考委員会並びに同価格審査委員会開催、3点の購入決定
ハンス・ホルバイン作版画《死と金持—「死の舞踏」より》
モーリス・ドニ作版画《泉に映る影》
ボール・シニャック作版画《サン＝トロベの港》
- 12月23日 「ハインリヒ・フュースリ展」（北九州）開会式挙行（会場 北九州市立美術館）

昭和59年

- 1月10日 ドイツ民主共和国文化省国際局長ハルメット・タウツ氏昭和60年度特別展打合のため来館
- 2月1日 オランダ文化省文化総局長ロベルト・ホトケ氏昭和59年度特別展打合のため来館
- 2月3日 国立社会教育研修所主催 社会教育主事講習（C）実地研修開催
- 2月5日 「ハインリヒ・フュースリ展」（北九州）終了
- 2月5日 無料観覧日実施
- 2月13日 国立西洋美術館協力会からルブレヒト・フォン・デル・ブファルツ作版画《洗礼者ヨハネの首を持つ刑吏》の寄贈を受けた。
- 3月4日 無料観覧日実施
- 3月16日 第17回国立西洋美術館評議員会開催
- 3月30日 囲障及び門扉改修工事3年計画第3年次分完成

2. 昭和58年度観覧者数
①観覧者数一覧

(単位 人)

展 覧 会 名	会 期	有 料 入 館 者 数						無 料 入 館 者 数			合 計	1 日 平均 入館 者数		
		個		人		団		計	招待券 等入館 者	無 料 観覧日				
		一 般	高次生	小中生	計	一 般	高次生						小中生	
														計
平 常 展 示	58. 4. 1 ～ 59. 3. 末	95,030	31,625	43,823	170,478	2,806	8,332	33,495	44,633	215,111	1,975	16,082	233,168	767
(特別展) ハインリヒ・ フェースリ展	58.11.12 ～ 58.12.18	21,975	6,724	1,117	29,816	631	2,649	1,431	4,711	34,527	3,887	0	38,414	1,200
(共催展) エルミタージュ 美術館展Ⅱ	58. 9.10 ～ 58.10.23	67,561	19,207	5,954	92,722	1,206	6,432	3,259	10,897	103,619	28,098	0	131,717	3,466
計		184,566	57,556	50,894	293,016	4,643	17,413	38,185	60,241	353,257	33,960	16,082	403,299	1,327

②月別観覧者数

(单位:人)

種別 月別	有			料		入		館			者			數		無料入館者數			合 計
	平		常	展	示	特		別		展		計	招待券 等入館者		無 料	計			
	一 般	高 大 生	小 中 生	計	一 般	高 大 生	小 中 生	計	招待券 等入館者	無 料 觀覽日									
		一 般	高 大 生	小 中 生		計													
4	11.692	3.777	13.789	29.258								29.258	150	3.191	3.341	32.599			
5	14.900	6.494	25.128	46.522								46.552	291	2.008	2.299	48.821			
6	8.611	3.296	11.299	23.206								23.206	418	2.136	2.554	25.760			
7	10.579	4.225	3.116	17.920								17.920	157	1.498	1.655	19.575			
8	15.736	5.945	11.392	33.073								33.073	244	2.836	3.080	36.153			
9	1.254	722	694	2.670	30.011	8.119	2.796	40.926				43.596	6.349	1.030	7.379	50.975			
10	2.638	1.865	1.358	5.861	38.756	17.520	6.417	62.693				68.554	21.821		21.821	90.375			
11	2.742	2.355	942	6.039	11.033	4.397	1.672	17.102				23.141	1.329	1.018	2.347	25.488			
12	1.300	677	222	2.199	11.573	4.976	876	17.425				19.624	2.654		2.654	22.278			
1	6.920	1.967	1.461	10.348								10.348	155		155	10.503			
2	7.924	3.245	1.820	12.989								12.989	124	971	1.095	14.084			
3	13.540	5.389	6.097	25.026								25.026	268	1.394	1.662	26.688			
合計	97.836	39.957	77.318	215.111	91.373	35.012	11.761	138.146				353.257	33.960	16.082	50.042	403.299			

③入場料金一覽

(單位: 円)

種別		個人		前売		割引		団体		備考
展覧会名		一般 小中高生	小学生	一般 小中高生	小学生	一般 小中高生	小学生	一般 小中高生	小学生	
平常展示		250	80	50				100	40	20
(特別展) 「ハイリヒ・フュースリ展」		500	300	150				350	150	80
(共催展) 「エルミタージュ美術館展Ⅱ」		900	600	300	750	450	200	600	350	200

3. 所蔵作品一覧

(昭和59年3月末)

種類	区分	開設時松方 コレクション	購 入	寄 贈	管理換	合 計
絵 画		196	54 (1)	33	7	290 (1)
素 描		80	13	11 (2)	1	105 (2)
版 画		24	222 (3)	104 (1)	0	350 (4)
彫 刻		63	11	11	0	85
工 芸		0	1	1	0	2
その他参考資料		8	87	1	0	96
計		371	388 (4)	161 (3)	8	928 (7)

() 内は、昭和58年度新収作品で内数。

4. 図書資料等

(昭和59年3月末)

種類	区分	前 年 度 末	58 年 度			合 計
			購 入	寄 贈	計	
図 書		8,440	227	345	572	9,012
和 書		1,272	12	84	96	1,368
洋 書		7,168	215	261	476	7,644
雑 誌 (洋 書)		50種	50種		50種	50種

5. 昭和58年度刊行物

- ・ 国立西洋美術館年報 (No. 17)
- ・ 国立西洋美術館名作選図録
- ・ 特別展図録 ハイブリッド・フェスリ展
- ・ 共催展図録 エルミタージュ美術館展Ⅱ

6. 昭和58年度特別観覧

①特別観覧一覧

区 分	有 料		無 料		合 計
	カ ラ ー	モノクロ	カ ラ ー	モノクロ	
写真撮影			1		1
原板使用	59	7	6		72
映画撮影	10				10
模 写					
熟 覧					
合 計	69	7	7		83

②種別別特別観覧一覧

種 類	写 真 撮 影		原 板 使 用		映 画 撮 影		模 写		熟 覧		合 計	
	カ ラ ー	モノクロ	カ ラ ー	モノクロ	カ ラ ー	モノクロ	カ ラ ー	モノクロ	カ ラ ー	モノクロ	カ ラ ー	モノクロ
絵 画			43	5							43	5
素 描			4								4	
版 画			1								1	
彫 刻	1		17	2	10						28	2
計	1		65	7	10						76	7

7. 昭和58年度歳入歳出一覧

①昭和58年度歳入

(単位 円)

項 目	前年度歳入額	58年度歳入額	増 △ 減
1. 建物及物件貸付料	634,196	661,256	27,060
2. 著作権及特許権等収入	402,000	479,760	77,760
3. 入場料等収入	175,285,860	63,133,930	△112,151,930
特 別 観 覧	319,400	299,000	△20,400
平 常 展	14,910,300	29,762,430	14,852,130
特 別 展	23,205,070	13,904,930	△9,300,140
共 催 展	136,851,090	19,167,570	△117,683,520
4. 講習料	11,100	13,000	1,900
5. 不用物品売払代	57,960	14,500	△43,460
6. 雑 収	0	0	0
計	176,391,116	64,302,446	△112,088,670

②昭和58年度歳出

(単位千円)

項 目	昭和57年度 補正後予算	昭和58年度		備 考
		当初予算	補正後予算	
(項) 国立美術館				
国立西洋美術館運営に必要な経費	506,664	535,410	519,453	
定員に伴う経費	163,420	175,594	175,540	
人件費	162,644	174,823	174,823	
人当経費	776	771	717	
事業管理費	37,801	37,953	36,617	
庶務部運営費	18,069	18,221	17,604	
事業部運営費	19,732	19,732	19,013	
資料収集費	1,791	1,791	1,666	
陳列管理費	9,964	9,964	9,661	
普及広報費	2,507	2,507	2,419	
巡回展費	2,619	2,619	2,615	
一般研究費	83	83	78	
松方コレクション 研究協力謝金	855	855	795	
展示企画経費	1,913	1,913	1,779	
美術作品購入費	147,780	164,200	152,706	
特別展費	56,902	56,902	56,705	
新館維持管理等経費	100,761	100,761	97,885	
(項) 国立美術館施設費				
施設整備費	22,941	20,827	20,812	

③定 員

俸給表	職名	年度	54	55	56	57	58
指定職	館長		1	1	1	1	1
行政職(-)	課長	長	1	1	1	1	1
	係長	補佐	1	1	1	1	1
	主任	長	3	4	4	4	4
	主事	長	2	1	1	2	2
	一般職員		7	7	7	6	6
	計		14	14	14	14	14
行政職(二)	技能職員乙		4	4	4	4	4
	労務職員甲		8	7	7	6	5
	計		12	11	11	10	9
研究職	次長	長	1	1	1	1	1
	課長	長	1	1	1	1	1
	主任	研究官	5	5	5	5	5
	研究員		2	3	3	4	4
	計		9	10	10	11	11
合 計			36	36	36	36	35

8. 施 設

①敷 地

区 分	面積 (㎡)	摘 要
所有地	2.208	
借用地	7.039	東京都より有償借用
計	9.247	

②建 物

区 分	構造・階数	竣 工	面積 (㎡)
本 館	R C 地上3階 地下1階	昭 34. 2.28	建 1.587 延 4.180
事 務 棟	R C 地上2階	昭 39. 3.30	建 365 延 730
渡り廊下	R 地上1階	昭 39. 3.30	建 17 延 17
講 堂	R C 地上2階 地下1階	昭 39. 6.30	建 264 延 397
売 札 所	R 地上1階	昭 44. 3.31	建 21 延 21
新 館	R C 地上2階 地下2階	昭 54. 5.31	建 1.479 延 4.901
渡り廊下Ⅰ	R C 地上2階	昭 54. 5.31	建 44 延 89
渡り廊下Ⅱ	R C 地上2階	昭 54. 5.31	建 7 延 14
計			建 3.784 延 10.349

③施設設備の整備（主な工事）

囲障及び門扉改修工事	20,619千円	永年使用により老朽化したので改修工事（3年計画最終年次）を実施した。
計1件	20,619千円	

各所修繕

講堂外壁補修工事	4,200千円	永年使用により老朽化したので、外壁コンクリート中性化防止、外部階段の踊場補修及び内外部塗装工事を行った。
屋外ゴミ処理場新設工事	785千円	給排水設備のあるゴミ処理場を新設した。
本館ボイラーバーナー修理及び点検調整作業	110千円	永年経過により老朽化が甚だしいため、修理及び点検（部品交換）を行った。
その他工事 18件	3,768千円	
計 21件	8,863千円	

9. 規則の制定・改廃

制定・改廃事項なし

10. 職員等名簿

①国立西洋美術館評議員会評議員(五十音順)

(昭和58年4月1日発令)

東京国立近代美術館長	安達 健二
日本芸術院長	有光 次郎
朝日放送社長	石橋幹一郎
元東京国立博物館長	稲田 清助
評論家	今泉 篤男
(社)日本音楽著作権協会監事	内山 正
ブリヂストン美術館長	嘉門 安雄
京都国立近代美術館長	河北 倫明
東京都副知事	貫洞 哲夫
東京国立博物館長	齊藤 正
評論家	谷川 徹三
朝日新聞相談役	司 忠
(財)学徒援護会会長	寺中 作雄
東京都副知事	野村 銀一
全国銀行協会連合会特別顧問	橋口 収
国際交流基金理事長	林 健太郎
朝日新聞国男建築設計事務所代表取締役	前川 国男
国際文化会館理事長	松本 重治
東京国立博物館長	村山 松雄
元国立西洋美術館長	山田智三郎
日本学士院会員 東京大学名誉教授	脇村義太郎

59. 1. 20 死亡

58. 5. 12 発令(野村 銀一氏 後任)

58. 10. 4 辞任

58. 5. 11 辞任

58. 6. 2 辞任

58. 10. 5 発令(齊藤 正氏 後任)

②国立西洋美術館職員

館 長 文部事務官	前川 誠郎
次 長 文部技官	浪貝 一良
◎庶務課	
課 長 文部事務官	鈴木 喬
課長補佐	山本 昌志
	白石 治美
庶務係長	横田 幹
福祉主任	舟橋さち子
	石垣 鉄也
事務補佐員	上田 若菜

58. 12. 1 富山商船高等専門学校学生課長に昇任

58. 12. 1 国立西洋美術館経理係長から昇任

(58. 4. 1～59. 3. 30)

守 衛 長 文 部 事 務 官

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経 理 係 長 ”

出 納 主 任 ”

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用 度 係 長 ”

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文 部 技 官

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施 設 係 長 文 部 事 務 官

文 部 技 官

” ”

◎学芸課

課 長 文 部 技 官

企 画 広 報 係 長 ”

研 究 員 ”

資 料 係 長 ”

研 究 員 ”

絵 画 係 長 (併) ”

研 究 員 ”

彫 刻 係 長 ”

研 究 員 ”

版 画 素 描 係 長 (取) ”

研 究 員 ”

主 任 研 究 官 (併) 東 京 芸 術 大 学 助 教 授

仙 波 百 合 子

井 上 武 運 児

山 王 堂 正 行

戸 矢 庄 一

石 井 茂 夫

羽 山 正 公

長 島 武 夫

宮 脇 京 治

藤 田 正 直

平 山 節 子

白 石 治 美

内 藤 満 枝

古 山 則 夫

廣 戸 博 之

原 田 道 雄

牟 田 成

田 島 庄 平

有 森 健 晴

佐 藤 剛 史

矢 板 橋 進 一

白 倉 由 夫

大 竹 乙 弘

太 田 原 武

小 宮 勝 男

小 谷 松 誠 司

八 重 樫 春 樹

雪 山 行 二

有 川 治 男

生 田 圓

渡 辺 康 子

生 田 圓

馬 淵 明 子

長 谷 川 三 郎

高 橋 明 也

八 重 樫 春 樹

幸 福 輝

越 宏 一

(58. 4. 1~59. 3.30)

58. 4. 1 退 職

58. 4. 1 昇 任

休 職 中 (58. 1. 1~)

58.12. 9 死 亡

59. 1.21 採 用

58.12. 1 併 任

58. 6.15 文 部 省 大 学 局 高 等 教 育 計 画 課 に 出 向

58. 8. 1 熊 本 大 学 か ら 転 任

59. 1. 1 採 用

58. 7. 1 埼 玉 大 学 に 出 向

59. 1. 1 採 用

休 職 中 (56.10. 1~)

58. 4. 1 東 京 大 学 文 学 部 助 手 か ら 転 任

(58. 4. 1~59. 3.31)

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